

Senza Sordino

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ICSOM Conference in Orlando: More Action than a Theme Park!

Delegates converged on Orlando for an intensive conference that addressed issues ranging from the union to participation in the American political process. The theme this year was "Agencies That Affect Symphony Orchestras," and several guest speakers illuminated the role of agencies such as the American Symphony Orchestra League and the National Endowment for the Arts. Special workshops were held on legislative action, negotiating contracts, and accessing the AFM.

AFM President Marty Emerson did not attend, but was represented by Eugene Frey, president of Local 1 in Cincinnati. Frey described the structure, special financial programs, and services of Local 1. He emphasized the importance of a local generating enough revenue to be able to provide good service for its members.

New Members

Two new orchestras were accepted for membership in ICSOM: the Columbus Symphony and the Philharmonic Orchestra of Florida. The Oakland East Bay Symphony has left ICSOM to join ROPA.

ICSOM Foundation

The conference endorsed the establishment of a not-for-profit ICSOM foundation to obtain funding for projects, in particular to study the troubled orchestras. A foundation could be useful in addressing certain problems that would necessitate bringing in elements from all over the field. Raising funds would be easier for a foundation than it is for us as a labor organization.

The ICSOM media committee stressed the need for consensus among the orchestras, the importance of honoring national rates, and the need for a national multi-media agreement (encompassing radio, audio-visual, and phonograph recording) between the union and orchestra associations.



What quintet is composed of violin, contrabassoon, and three French horns, has never rehearsed or performed together, sees each other only a few times a year, but spends countless hours on the phone perfecting its ensemble? The ICSOM Executive Committee, of course. Standing are Carolyn Parks, David Angus, and Lucinda-Lewis. Seated are Debbie Torch and Brad Buckley.

Resolutions

The following resolutions were among those passed by the conference:

1. to direct the AFM President to attend promptly to the problem of understaffing in the Electronic Media and Symphonic Services Divisions;
2. to support the candidacy of Harvey Gantt, opponent to Jesse Helms in North Carolina;
3. to increase the honorarium for ICSOM officers (this resolution requires ratification by each ICSOM orchestra);
4. to support the musicians of the Buffalo Philharmonic in their struggle to keep the organization alive;
5. to engage a travel agent to attempt to find a permanent site for the ICSOM conference, unless circumstances some years necessitate otherwise;
6. to investigate non-profit status for players' associations of orchestras.

1990 Conference Special Issue

AFM's Problems Worsen
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Elections
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Conductor Evaluation Program

(All articles written by the editor unless otherwise noted)

AFM's Problems Worsen

by Brad Buckley, ICSOM Chairperson

The union (both locally and nationally) in its present structure, governance, and administration has declined to such an extent that it is almost financially insolvent, unable to deal with the technological changes in the music industry, losing membership rapidly, and unable (in some cases unwilling) to provide us with the services we need and pay for. If this continues, the possibility exists that the AFM will fall apart in the near future.

This meeting resulted in issuance of a joint statement, in which the IEB "agreed to give every consideration on a priority basis to a wide variety of structural changes within the Federation, including but not limited to dues reform, so as to achieve more equitable and efficient means of funding the Federation and providing services to the diverse membership that makes up the union."

Is the IEB Committed to the July 1990 Joint Statement?

I believe the IEB recognizes the sorry state of the union. Given the political realities of the AFM convention, it's reasonable to be somewhat skeptical about the AFM leadership's ability to make substantive changes in the structure and governance of the union. However, President Emerson's appointment of a committee (which includes player conference representatives) to investigate and recommend wide-ranging financial and structural changes in the union is a good-faith effort by the IEB to fulfill the promise of the joint statement.

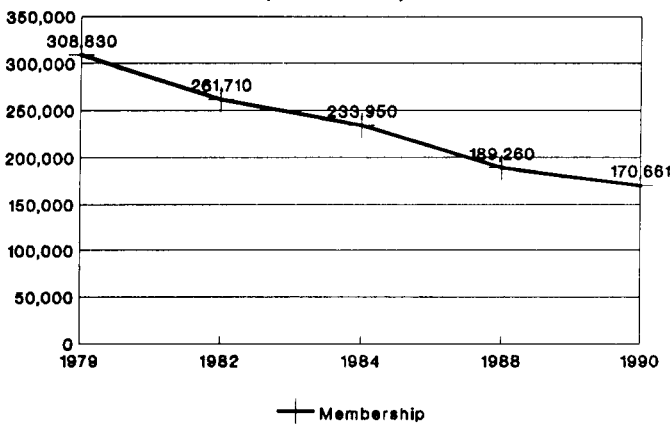
What Power and Influence Do the Orchestras Have to Deal With These Political Realities?

We are not without power or influence. The proof of this is in the changes we have brought about. ICSOM has an alliance with the other player conferences and confers with union leaders who are as concerned as we are. The comparative charts show that the ICSOM orchestras have considerable economic power if we wish to use it.

Considering the Problems We Have With the AFM, Why Should We Care if the Union Falls Apart?

We need to be concerned about circumstances that might create divisiveness within and between the orchestras, especially since many orchestras are facing financial difficulties. The demise of the AFM would leave the orchestras open to the

**The Decline in AFM Membership
(1979-1990)**



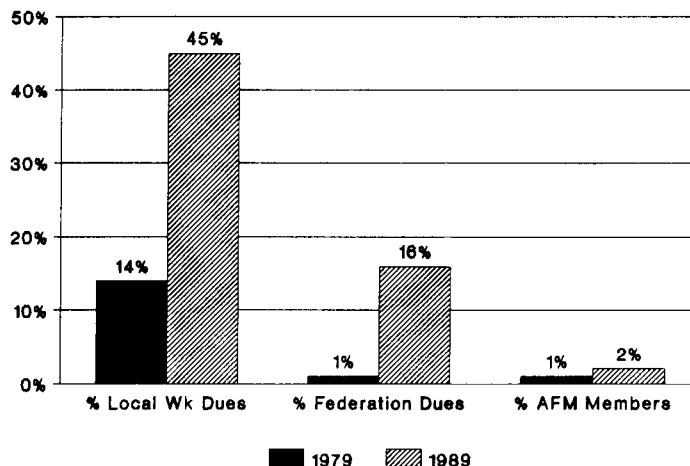
Information derived from AFM sources.

What Has ICSOM Been Doing About the Union?

Over the years, the consensus of the member orchestras has been to have ICSOM work to make the union more responsive to the needs of symphony musicians. The symphony strike fund, AFM wage chart, a symphony department, and orchestra musician participation in national media negotiations are some of the results of this work. As the orchestras have gained more power and clout with the union, ICSOM has been able to push the union harder to change. The most recent examples of this are:

1. the Federation president's appointment of a structure/trade division committee;
2. the bylaw changes enacted at the 1989 AFM convention;
3. the Federation adoption of the Roehl Report;
4. the July meeting between the IEB and the Player Conference Council about the problems of the union.

**ICSOM Orchestras: Percentage of Dues Paid to AFM;
Percentage of AFM's Total Membership**



In 1979, ICSOM orchestras paid \$38,420 in dues to the Federation and constituted 1% of the membership. In 1989, they paid \$754,721 and constituted 2% of the membership. Information derived from AFM sources.

divisiveness of representation elections and vulnerable during contract disputes, and would create anarchy in the electronic media area. Our affiliation with the AFL-CIO would be questionable. What happened in Seattle is an example of some of these circumstances.

What If the Federation Doesn't Fall Apart, But Doesn't Change?

We may find ourselves the only union musicians in town. Our dues money will go to perpetuate a badly organized and inefficient union that is unable to do anything for us.

What Options Do We Have?

1. Reform and change the AFM;
2. Leave the AFM;
3. Do nothing.

What Should We Do Now?

Until the consensus of the orchestras changes, ICSOM will continue to work to make the union more effective and responsive to our needs. My May 21, 1990, address to the IEB (reprinted in the June-August *Senza*) outlined the changes the union needs to make in order to survive. A necessary part of that survival is a union structure that:

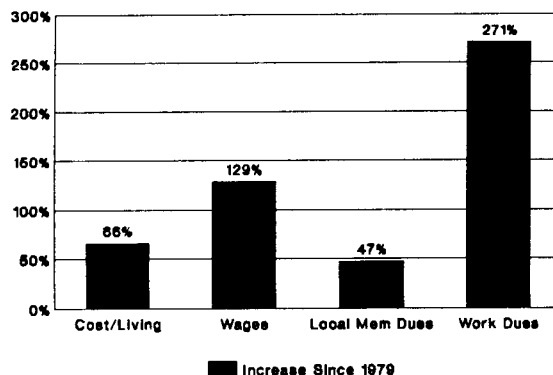
- provides the funding and autonomy necessary for the negotiation and administration of an ICSOM orchestra's local contract;
- provides the funding for a national symphonic services division that is adequately staffed to do basic research, compare contracts, answer questions, trouble-shoot, etc.;
- provides a local and national dues system in which symphony musicians pay a share of union dues commensurate with the services they receive.

If the union is unable or unwilling to do this, an autonomous AFM conference for symphony musicians is our only option if we wish to remain members of the AFM and obtain the services we pay for.

Brad Buckley, ICSOM Chairperson

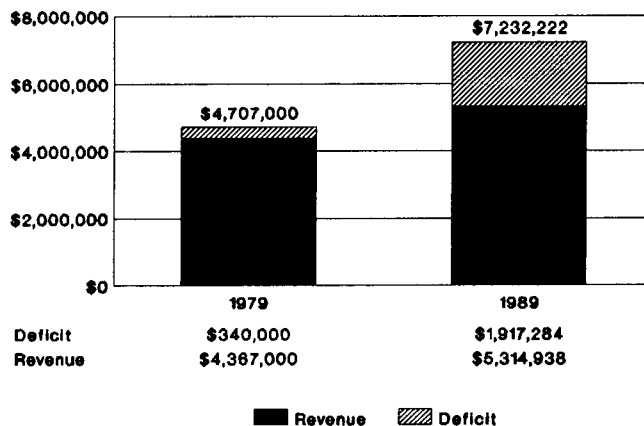
"Recording" includes orchestras that record. The four player conferences make up 5.4% of the union's membership and pay 55.2% of the work dues remitted to the Federation. Information derived from AFM sources.

Comparison of Increases in Cost of Living, Wages, and Dues



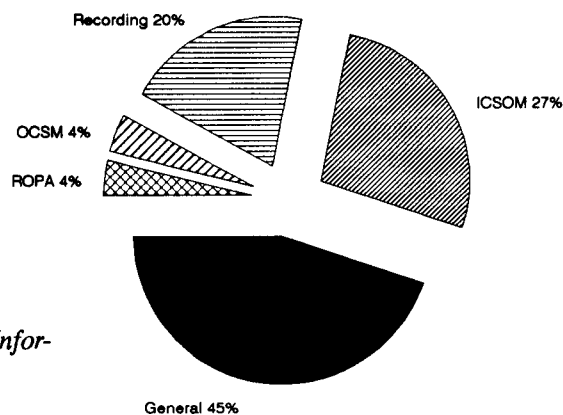
Composite membership of all ICSOM orchestras. In 1979, the ICSOM orchestras paid \$948,752 in work dues. In 1989, we paid \$3,521,700. Information derived from the AFM Wage Chart and the U.S. Government.

Federation Expenditures 1979, 1989 (53% Increase)



Information derived from AFM sources.

Source of Federation Work Dues (\$2,620,000)



Bill Roehl Sees Hope for the AFM

Keynote speaker at the 1990 conference was Bill Roehl, labor consultant and author of the Roehl Report (see June-August 1990 *Senza*). Citing the July 8, 1990, meeting of the Player Conference Council and IEB, Roehl noted an historic change: "There was an urgency for reform, a mutual recognition of serious problems requiring immediate and joint responses. Behind opposed positions lay shared and compatible interests."

Roehl spoke of the pressing need for dues reform; currently, so few AFM members pay so much to support so many! He urged delegates to take back to their orchestras the message that the AFM will "rise above structural limitations and obsolescent attitudes to make your union stronger, more flexible, and more effective." He pointed out that ICSOM has power in the form of ideas and access, which we must now use to bring about change in the AFM.

Citing the current social climate ranging from hostility to indifference toward the arts, Roehl underscored the importance of our fourteen million AFL-CIO allies in accomplishing ICSOM's goals.

In encouraging us to become more politically involved, he declared, "Orchestra musicians are not a lost cause politically, because they understand dedication, study, and professionalism. They also understand that they are unique employees who bring their skills and tools to work, and deliver a product to be sold. Musicians must remember that they are workers. Orchestras will only get what they can negotiate, never what they deserve."

He predicted that despite its current problems, the AFM will ultimately experience growth in membership and increased strength in collective bargaining, political action, and legislative action. "The entire AFM membership must stay together and pursue the union we want for the future," he declared. "The labor movement cannot afford to lose one of the great cultural unions of our society."

Elections

Elections were held for the executive committee positions of chairman, president, secretary, treasurer, and *Senza Sordino* editor. Continuing as chairman will be Brad Buckley of the St. Louis Symphony. The new president will be David Angus (Rochester Philharmonic), who has served as chairman of the RPO orchestra and negotiating committees and as ICSOM delegate. He has also been an area vice-chair and member-at-large of ICSOM. Lucinda-Lewis (New Jersey Symphony) is the newly elected secretary. Carolyn Parks (Kennedy Center Orchestra) will be treasurer. She has chaired the legislative action committee of ICSOM and has served on the governing board as member-at-large. Deborah Torch (San Antonio Symphony) was elected to a third term as *Senza* editor.

Elected to serve the remaining year in member-at-large positions vacated by Parks and Angus are Stephanie Tretick, Pittsburgh Symphony ICSOM delegate, and Michael Moore, delegate from the Atlanta Symphony. Moore has served on the minorities committee, and Tretick has assisted with the ICSOM wage mini-chart.

Electronic Media Problems: A Broken Record

"Why are we in a union when we are being asked to administer the union, perform the functions of the union, and finance the union? When is that going to change?"

"Why has the ICSOM chairman, rather than a Federation staff member, become the repository of media information for orchestras?"

"Why does it take so long to get answers to our questions?"

"Why are there no staff manuals on symphonic media agreements?"

"Why was a chamber orchestra recently permitted to record at the lower string quartet rate?"

These were some of the questions fired at Electronic Media Services Division director Dick Gabriel during the workshop on Accessing the AFM. A heated discussion centered around who is responsible for filing contracts, and whether they are to be filed with the local or the Federation. Gabriel indicated that orchestras should police their managements and locals to make sure contracts are being filed. (Musicians stand to lose special payments checks or voting privileges on national agreements if contracts are not filed.)

Delegates expressed concern that the Federation does not accumulate recording data on symphony orchestras. Further complaints centered on the difficulty in getting a response to questions and the fact that answers are not consistent. One orchestra reported having to rely on recording information its management got from the American Symphony Orchestra League, because the players couldn't get answers from the union. Other incidents were reported of EMSD staff who didn't know that Health and Welfare payments don't apply to orchestras which have health insurance, and of one chamber orchestra being given a lower recording rate than another chamber orchestra. Hopefully, the appointment of Sharon Neal as coordinator for symphonic recording activities will alleviate the difficulties orchestras have had with electronic media.

As we were in Orlando (home of Disney World), Gabriel discussed the Disney situation. The Disney Corporation has decided it doesn't want to pay re-use fees for the taped music used in daily parades, and has gone to a number of cities around the country trying to get a "dark" tape made. Such efforts have been thwarted by various AFM locals. Gabriel noted that Disney has an attitude problem, certainly not a dollar problem.

The conference was disturbed by Gabriel's attitude, and expressed hope that the EMSD will be able to report successful resolution of its problems to the 1991 ICSOM conference.

Dues Are Due

ICSOM orchestras are reminded that dues are now payable. Please remember to remit your dues by December 1, 1990, to the new ICSOM treasurer, Carolyn Parks, whose address appears in the Governing Board box.

How the League's Executive Director Views the Field

The 1990 conference marked the first time an Executive Director of the American Symphony Orchestra League has been invited to address ICSOM. Following her remarks, Catherine French engaged in an extensive question-and-answer session with delegates. She also met privately with any delegates who wished to speak to her about situations in their orchestras.

French described how the League was founded in 1942 to share information among civic and community orchestras, eventually expanding to include professional orchestras as well. "Initially, there was a lot of interaction between musicians, conductors, managements, and volunteers in the League. By the early 1970's, responding to many changes in the field, the League had become far more management-driven," she explained.

An artistic services department was later created to give more balanced attention to artistic and management concerns.

The League works to strengthen existing resources (staff, volunteers, etc.) within the orchestra; to save orchestras time and money; and to engage in activities, such as lobbying, where collective action is more effective. It provides an information network; exchange of financial and operating data; training for managers, staff, conductors and volunteers; publications; consulting; and technical assistance.

A trustee services department was established this past year to focus attention on issues of governance, and to increase trustee understanding about the field as a whole and about artistic policy issues in particular. A Board Self-Evaluation program will be implemented in the coming year. Experienced trustees are being recruited and trained to work with orchestra boards in a retreat setting on planning, problem-solving, and governance issues. Programs like the Orchestra Assessment and the Trustee Self-Evaluation are not designed for crisis intervention, but rather to help prevent serious problems from arising.

French spoke about the National Endowment for the Arts, and warned, "Orchestras are not immune from the current controversy about obscenity or the 'taxpayers vs. artists' positioning of the agency."

She discussed issues of audience development, competition for contributed income, and escalating costs. She also explained how the burden of non-musical tasks such as compliance with various administrative regulations, record-keeping, grant writing, etc., has increased in recent years.

French cautioned that there is a perception in society that orchestras are not relevant and that they place a drain on communities' financial and leadership resources. "I hope that all of us can work together to improve our image as artists in the community, to create a better understanding of who we are, what we do, and why music is important. We all want to make music irresistible to the widest possible public who will come to our concerts and support our music," she asserted.

Catherine French's answers to questions from the delegates:

What has the League done about the problem of troubled orchestras? What can be done about managements that don't want to acknowledge this problem or who reject the advice of SWAT teams?

There are two frustrations: 1) people notice and call too late. In some cases, you'd have to be asleep not to realize that a particular orchestra is headed for trouble. We need to be able to provide help sooner to avoid crises. 2) SWAT teams can do something if people really want to save the orchestra, but they can't substitute for long-term planning. We need to be able to offer help on a longer, more intensive basis. Even if a board has asked for help just to placate musicians, good can and has come from it. But if people don't want to listen, it can be very difficult to effect change.

Does the League have a program for executive directors? Can they be influenced to identify problems?

We offer a variety of programs. The role of the executive director has changed over the years and the qualities needed are changing. Some of the hardest orchestras to manage are the ones where the community simply hasn't caught up with the level of the orchestra. People aren't always willing to take the risk of going into troubled situations. A good board will capitalize on the executive director's strengths, and help shore up the weaknesses.

Some managements seem more concerned with advancing their own careers than with caring for the institution. How can management careerism, which we see in lack of loyalty to our institutions and lack of long-range planning, be addressed?

Some traits can be detected in careful interviewing: what does this person want? What kind of human being is this? But remember that our society encourages and rewards personal ambition, and a board will, too. The demand for good managers continues to exceed the supply.

How do you evaluate the League's Fellowship Program?

We feel very good about the program, and about the results of an evaluation done recently by an outside agency. We look for evidence that applicants already have a strong commitment to the field, and have the minds and personalities to deal with complex issues. Not everyone has been a star, but the track record overall is very good.

What about musician involvement on the board?

It's often mandated after there has been a problem in an orchestra, sometimes to force communication where it doesn't exist. It would be better not to force it, but there needs to be more communication between musicians and the board, especially on musical issues.

How do you draw a basically ignorant board into thinking about artistic development?

Every board should ask the music director to talk about the coming season, to explain the overall philosophy of programming. You can help, too. For example, few people realize the overall education level of the players; what it took to get into the orchestra; the kind of investment you make in instruments, etc. You have given your lives to music. Talk about why you do it. If it's strong enough to keep you, it has got to be strong enough to get them involved, too.

The Music Lobby

Mike Gildea, assistant to the director of the department of legislation in the AFL-CIO, has worked as a lobbyist, legislative policy analyst, and field network coordinator. He is the architect of successful campaigns such as those for minimum wage and medical leave provisions. He spoke about the issues we face in Congress, the process of lobbying, and how we can join the grass-roots effort.

Gildea reminded us that striking workers have led to recent freedom movements abroad: the Solidarity movement in Poland, miners in the Soviet Union, and so on. However, in this country, exercising the right to strike is increasingly costing employees their jobs. Some broad-based issues that all of the labor movement is concerned about are:

- Legislation (HR 3936, S. 2112) that would outlaw the right of employers to hire permanent replacements of striking workers. About 20% of employees lose their jobs to replacements during strikes, for example at Eastern Airlines and Greyhound. This practice, although long legal, became fashionable during the Reagan administration.
- Childcare legislation (HR 3) to provide \$1.75 billion to help states develop facilities, train personnel, provide subsidies, and formulate licensing standards.
- Family medical leave: We are the only industrialized country besides South Africa that does not provide by law the right of workers to time off with pay to care for newborn, newly adopted, or sick family members.
- Health care: drafting legislation that would establish comprehensive and affordable benefits for all citizens.

- Representation on boards of trustees of single employer pension plans (HR 2264): We want a say in how our pension funds are invested.

The legislative department of the AFL-CIO has nine lobbyists assigned to various issues, and three support staff who help with the grass-roots program. The budget is about \$2.3 million.

Most money in Congressional politics is spent on lobbying. Organized labor is highly successful regarding the electoral part of the process. What happens the day after the election? We don't participate successfully in the legislative part, which would help us achieve through law what we don't get at the bargaining table and would also protect rights we have won.

To that end, Gildea discussed the mechanics of organizing and lobbying. Using Baltimore as an example, he demonstrated how unions can improve the voting record of a member of Congress.

The legislative department prepares material to be used in lobbying members of Congress. Packets contain detailed background about key issues, and information about the politician's voting record. Gildea stressed that musicians, who are accustomed to studying a score, practicing, and performing in public, could do an excellent job of lobbying. By inviting a member of Congress to a union meeting, union members can have an hour-and-a-half of access to him or her, which is more time than a lobbyist receives

over a two-year session of Congress. A recent study found that individual personal letters have the greatest impact on Congress, telephone calls are second, and personal visits sixth, out of thirty mechanisms evaluated.

Legislative Action

Carolyn Parks, chairman of the ICSOM legislative action committee, reported on activities of the past year:

Parks attended weekly AFL-CIO meetings of lobbyists for national unions.

ICSOM worked with the AFM to compile data for orchestra members to find who their members of Congress are.

Orchestras sent cards to lobby for the Live-PALRA legislation, and delegates wrote letters on behalf of their orchestras to their members of Congress.

Money was collected for a Tempo contribution to the Yates campaign during the Illinois primary.

Lobbying occurred in support of the National Endowment for the Arts.

The following are issues on which we anticipate working this year:

The National Endowment for the Arts: a final campaign to Congress before the vote on whether to reauthorize the Endowment. This is urgent; please write or call 1-900-226-ARTS.

American military bands: a bill which would allow military bands to make and sell records. The records military bands make now are promotional only, and not being sold. This issue puts the government in competition with record companies and with us.

Digital Audio Tape: a new technology which enables anyone to make a first-generation digital recording of a compact disc or live performance. This may pose a threat to CD sales and ballet orchestras.

Performers' rights: many members of Congress own radio stations, and therefore will not want to support this. Performers don't get paid when a record is played on radio or in a commercial venue such as a ballet performance. Copyright laws allow producers to make tapes without permission and without having to pay fees or credit the performers. In using tapes, producers are not passing savings along to the public, but are pocketing the money while musicians lose employment. (In New York state, Local 802 has proposed legislation called Truth in Advertising for Live Music, which would ensure that audiences know whether they will be hearing live or taped music.)

Antoinette Handy

Musician, scholar, and writer Antoinette Handy has added "Director of the Music Program of the National Endowment for the Arts" to her impressive resume. She spoke to the ICSOM conference about the state of the Endowment, the workings of the music panel, and the issue of race in American orchestras.

"Some good may come of the current controversy when it settles down. Public awareness of the National Endowment for the Arts has increased—most people had no idea there was a National Endowment for the Arts and now they know the agency works hard to preserve the artistic integrity of this country. In its twenty-five year existence, the Endowment has funded over 85,000 grants and projects, and fewer than 20 have even been debated," Handy reflected.

The National Endowment for the Arts has greatly enhanced the status orchestras enjoy; although they receive only about 2% of their budgets as grants, the money generates additional support. The music program is the largest division and convenes fifteen panels per year. Orchestras receive over 60% of the \$16 million budget of the music program. Fellowships (\$5,000-\$15,000) are awarded for composers, jazz musicians, solo recitalists, and even for certain aspects of study. Other categories cover everything from presenters and festivals to ensembles, composers-in-residence, professional training, and recording. The panel's artistic decisions become recommendations to the National Council on the Arts (26 Presidential appointees who meet four times a year).

How the Orchestra Panel Works

The panel includes six artistic and six management participants. Both the AFM and ICSOM are represented. (There has been some difficulty getting players excused from work to serve on the panel, even though this is clearly service to the field.) Because audience outreach and public input are of major concern, the agency has decided that one lay person (who doesn't make a living from music) is to serve on every panel.

The panel meets for five days. Tapes carry the most weight in the evaluation process. (Last year, for the first time, this panel evaluated tapes not knowing which orchestra they were hearing. It seemed to work well, as there was not one appeal of the panel's decisions.) Also evaluated are budget, repertoire, audience outreach, minority involvement, and amount of American music played.

Race in American Orchestras

At the request of ICSOM Chairperson Brad Buckley, Handy addressed the issue of race and orchestras. She noted, "American orchestras are not exempt from the country's social ills: our society is segregated in where we live, socialize, and worship." Citing that there are some qualified black players, she argued vehemently against special treatment, lowering of standards, or changing the audition process.

Chairperson's Report

Many activities of the Chairperson were directed at improving the AFM, and ICSOM's relationship to it. Brad reported on the historic meeting which took place July 8, 1990, between the PCC and the IEB. For the first time, the parties engaged in constructive and candid discussion, resulting in a joint statement indicating that the union recognizes there is a problem and is committed to doing something about it. Brad and Dennis Dreith (president of RMA) are to serve on an advisory and research committee to the AFM Financial Restructure Committee. Several meetings have already occurred in New York.

Brad summarized the expanded Presidents' Council meeting of July 23, at which there was unanimous accord to direct all efforts toward reforming the AFM.

The attempt to consolidate medical plans under joint administration will not work. In orchestras, we have pre-paid medical care, not insurance, and the small savings that would be realized would be offset by costs of administration. Through our AFL-CIO contacts, ICSOM identified a manual on negotiating health care benefits and distributed it to our negotiating orchestras. Again, through our AFL-CIO contacts, a union-friendly consultant has been engaged to advise negotiating orchestras about health insurance.

Charges were filed against the local in Oklahoma City for not representing the players. The charges were not sustained by the IEB, and different charges have now been filed.

Brad touched on the significance of the National Endowment for the Arts controversy: it serves as a convenient platform for conservatives to protest liberal ideas, and shows what tremendous resources the right can marshal.

Performers' rights is a very important program to us; the ability of the union to organize casual musicians (Live-PALRA legislation) directly affects us in the areas of work dues. Ballet orchestras are increasingly being replaced by recordings.

In closing, Brad reiterated the attitude expressed by the purpose of ICSOM: strength comes from encouraging consensus and commonality of interest among symphony musicians.



Antoinette Handy, left, shares a story with OCSM Chairman Evelyne Robitaille, center, and former ICSOM President Melanie Burrell.

Conductor Evaluation Score: 2 Runs, 0 Hits, 2 Errors

The conference delegates decided to expand the program to allow ROPA orchestras not only the use of our form, as in the past three years, but also to have a ROPA system bank at Wayne State University. ROPA and ICSOM will be able to use each other's banks. Each organization will pay its own costs. OCSM has its own form, which differs from ours. ICSOM and OCSM also will have access to each other's information.

There were two abuses of our program this year by ICSOM orchestras. The Phoenix Symphony did an in-house evaluation of a conductor after xeroxing the ICSOM form. The results were hand-tabulated and distributed to the orchestra, and eventually found their way to the press. ICSOM President Melanie Burrell informed the press that ICSOM was in no way associated with the survey. The conference decided to suspend the Phoenix Symphony indefinitely from participation in the conductor evaluation program, with permission to reapply after one year.

The other abuse concerned the Florida Symphony ICSOM

delegate, who contacted Wayne State University directly to get evaluation results which he intended to release to the manager of the New Hampshire Music Festival. Delegates are not supposed to furnish evaluation results to outside organizations. No information is released by Wayne State without the authorization of the program administrator (Tom Hall, Chicago Symphony). The conference elected to put the Florida Symphony on a two-year probation in the conductor evaluation program.

ICSOM orchestras are reminded that abuse of the conductor evaluation program, or of the form, can lead to serious legal consequences for ICSOM. Therefore, orchestra members should not hand out samples of the form to interested parties, and should not use the form for anything other than an official evaluation to be sent to the computer bank at Wayne State. Further clarification of ICSOM policy appears in the blue delegate manual which is the property of each ICSOM orchestra.

ff (fond farewells)

The firm Leibowitz and DuBrul has decided to dissolve its partnership, and ICSOM was notified that the attorneys will not be sharing clients. While retaining counsel is a matter of agenda for every conference, this year we reluctantly had to decide between two advisors whose help and wisdom we have found invaluable over the years. Among other considerations, **Len Leibowitz** has had a longer tenure of service to ICSOM than has **Liza DuBrul**, and therefore Len was retained by the conference. A resolution unanimously seconded from the floor commended Liza for her dedication, devotion, and valuable contributions to ICSOM. We wish Liza and Len success in their new ventures.

Three officers "retired" after performing yeoman service to ICSOM. For twenty years, **Melanie Burrell** has attended conferences, serving as delegate, area vice-chair, treasurer, president, and chairperson of ICSOM. Among many other contributions to ICSOM, she initiated work on the landmark medical survey. **Florence Nelson** served as delegate, treasurer, and media committee member. Delegate and secretary **Richard Decker** stuffed countless envelopes in the process of keeping communications flowing. He conceived and organized projects including the study of troubled orchestras, employment of out-of-work musicians, and access to contracts on computer disk. The ICSOM orchestras appreciate the wonderful work Melanie, Florence, and Richard have done as delegates and officers.

ICSOM Governing Board

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ICSOM Orchestras

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